CONCLUDING REMARKS

We have brought into discussion all the available works of Hiteswar Bor Boruah, and have been in a position to ascertain the place of this immortal poet in the Assamese literature. Bor Boruah, who took to epic poetry and sonneteering in Assamese with a premise, has ultimately been able to establish himself as the most prominent of all epic poets and sonneteers in our literature. A profound patriotism has led him to search for his epic-materials in the history of Assam and also to a proper study of the Assam history itself. But in spite of his dependence on the source-materials of the Assam history, his kāvyas are never confined to petty affairs of human life. His kāvyas go beyond religiousness and deal with universal human situations. In all the human situations the role of Destiny becomes all powerful and the human beings, both innocent and guilty, fall prey to it. The poet has the learning of the deep-seated tragedy of human life through a series of unfortunate tragedies that occurred in his family. This tragic vein stands prominent through all the creations of Bor Boruah.

This approach to 'universality' becomes clearer still in his longer narrative poems and the sonnets. The poet deals with his philosophy of life through the sonnets, particularly through the sonnet-sequences. Though there appears to be a superficial similarity between Bor Boruah and Madhusudan either in the plan of the kāvyas or in the choice of the subject-matters, Bor Boruah pins his faith to the Will of the Creator in accordance with the
teachings of the Gītā. His total submission to God’s will makes him accept the tragedy of life patiently. And this is the reason why his tragic characters submit themselves to the role of Destiny with a ray of optimism. This philosophic thought of Bor Beruah runs through all his artistic creations — his epics, his longer narrative poems and his sonnets, culminating in his elegiac lyrics and the sonnet-sequences.

In the epics we have noticed that Bor Beruah fails to maintain at times negative capability and his personal tragic utterances intervene into the epic-narratives. But this major defect of his art has been duly compensated for by other virtues of his art — the maturity and fluidity of his blank verse, his deep humanism and a strong sense of patriotism. The impediments that stood in the way of his epics have automatically disappeared when the poet comes to dwell on lyrics and sonnets.

We have also noticed Bor Beruah’s wide readings in the English and Bengali literatures of the time and how his writings bear intense impacts of the great poets of these two literatures. His studies of all the famous writers of English, particularly of Shakespeare, guide him to build his road to Universality. Bor Beruah has also a profound respect for the broad Indian culture and tradition. And he tries to prove it with his deeper appreciations of the two great Epics of India — the Rāmāyana and the Mahābhārata through the depiction of the immortal woman characters. His appreciations of Kalidas, the immortal poet of India and of Sri Sankardeva, the immortal
Vaishnava Prophet and poet of Assam side by side with that of Shakespeare prove the breadth of his scholarship and his literary acumen.

Moreover, true to the Indian tradition the poet glorifies the heroic virtues of the womanhood. All the epics and the longer narrative poems and his solitary novel centre round the nobility, purity and innocence of the womanhood. The poet takes up Sítā and Rádha as the symbol of the Indian womanhood. As these women could achieve spiritual greatness through various ordeals of life, so also all the tragic heroines of his Kāvyā aspire after some national or spiritual ideal even at the cost of their own lives. Even Desdemona in the Assamese Kāvyā appears to be cherishing the ideal of the Indian womanhood. And by depicting the virtues of other European women — such as Jean D'Ars and Beadecia along with the Indian women of similar virtues Ber Beruah wants to uphold the Indian womanhood as the Universal womanhood. Here also we notice Ber Beruah’s approach to universality through broad humanistic traditions.

We have already mentioned how the patriotic mind of Ber Beruah approaches the history of Assam for the supply of materials of his epics, Bearing the blood of the Royal family in his veins Ber Beruah has rightly insisted on the re-writing of the Assam history dispassionately, and his untiring services for the compilation of a voluminous history of Assam prove the depth of his patriotism, which cannot thrive without the foundation of a sound national history.
In short, Bor Boruah has carved a niche for himself in the temple of learning not only as the greatest epic-poet and sonneteer in Assamese, but also as a researcher and writer of a scientific history of Assam. It is a matter of great joy that this humble study of ours on the literary achievements of this great poet of Assam synchronises with his centenary celebrations in 1976.